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Ou pour Poete on ne sera tenu;
 Ou, leur mascher les morceaulx si menu
 Et relymer tant la Rithme à leur aise,
 Qu'en la gastant du tout, elle leure plaise.⁷

One characteristic line of cleavage between the Rhetoriciens and the early poets of the Renaissance is the metrical scheme, and here Beaulieu is all of the old school, prolific in rondeaux, ballades, and epistles, their common baggage. Miss Harvitt does service to students of these matters by giving the rhythmical scheme of the fourteen ballades of the *Divers Rapportz*. It is to be regretted that she did not do as much for the rhyme-schemes of the songs in the *Chrestienne Resiouyssance*, which give promise of something new.

The book contains a comparative table of these songs and their profane counterparts, material invaluable to the student of this sort of literary or religious adaptation, a form of activity by no means confined to the period under consideration. The writer further discusses with much discrimination the authorship of two mystery plays and also of a translation of the Psalms with which Beaulieu was credited.

The volume concludes with an appendix giving Colletet's Life of Beaulieu; an admirable bibliography; an index to the Song-Books, sources of the adaptations of the *Chrestienne Resiouyssance*; and another to proper names. This equipment combined with the soundness and thoroughness of Miss Harvitt's work, should make her little volume an invaluable addition to the library of any student of French Literature.

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Le Français pour tous, par NOËLIA DUBRULE. Boston and New York: Ginn & Co., 1919.

Le Français pour tous is a book written especially for Junior High School and High School students. It is based on a modification of the Direct Method. The author gives a model lesson in her *Suggestions to Teachers* which will be very valuable to those who intend to use the book. The French in which it is written is

⁷ *Ibid.*, p. 90.

good, a statement which cannot be made about all text-books published in this country. The material is composed of thirty-three picture units, each picture-unit considered as one week's work. There should be tables in the appendix where the student can find all the forms of the verbs grouped together. The idiomatic phrases at the beginning of each lesson are good in themselves, but no use is made of them in the text.

As for the method of teaching pronunciation, it would be advisable to treat all the sounds earlier in the book and then repeat the drill columns. Since the author depends on *imitation* only and uses no notation of any kind, what is the significance of printing (p. 52, paragraph 93): *Le signe + se lit plus (prononcé pluss)*? What guide has the pupil for the pronunciation of that word? With this method, the pupil needs the continual presence of the teacher.

The material itself is interesting, especially for the younger pupil. It gives an adequate vocabulary of every day life and of easy historical narrations.

A few suggestions (with page reference):

10, *les couleurs*. These should be classified as to gender and number.

18. no. 31. Sentences such as: *Il a proclamé la vérité*, or *Joséphine a vu sa patrie*, even tho given only for drill in pronunciation, sound artificial.

38. *Il y a des plantes et des lanternes*. Here again, a sentence for drill in pronunciation, but something more closely related than *plantes* and *lanternes* might have been chosen.

48, n. 85. In what connection can a pupil use the phrase *cherchez la femme*?

64. It is a pity that the pupil has to wait so long to have drill on the pronunciation of *g* when on p. 7 we find *horloge*; on p. 10, *rouge*; p. 11, *gomme*, etc.

81. *Elle a fait un bon voyage et est en parfaite santé*. Combinations like *et est* should be avoided.

102. *Au Bois*. Why not mention in the vocabulary that it refers to the *Bois de Boulogne* in Paris, and not merely to a great park.

103. The pupil is asked: *En quelle saison sommes-nous (dans l'image)*? Except for winter it might be any of the seasons. There is no vegetation at all in the picture.

104. Why should *élève* be given only in the feminine, since the book is addressed to all students? The impression is made that the word is only feminine.

108. The idiomatic expression *Tu n'y es pas* should be translated in the vocabulary, since other idiomatic expressions are so treated.

115. Should not *les parties du corps* be printed in heavy face type, or a space left between the phrase and what follows?

130. Where is the student supposed to find the translation of proverbs, especially of those which have no English equivalents or which cannot be translated literally, such as *Chercher midi à quatorze heures*?

152, 7. *Quels sont les autres châteaux?* The answer is illogical since with names of *châteaux* it lists *Tours*, which is not a *château*.

155. Why repeat the rime?

172. We find the same proverb on page 102.

183. Why should not the names of the authors mentioned be given in the vocabulary with their dates or some indication of who they are?

220. *Aux* used instead of *à les*. Why attract the attention of the student to a form which does not exist?

223. *Chanteur, euse*, defined *singer*. Why is no gender given? It is very evidently a noun.

233. *Fascinatrice* f., *fascinating*. If the word is an adjective, the masculine form should be given and no indication of gender, otherwise the pupil will mistake it for a noun.

240. *Malin-gne* is awkward. It would be better to print either *mal-in*, *igne*, or *malin-igne*.

240. *Manquer; y—fail of it*. This is not English.

243. *Etre des nôtres, join us*. The definition is correct, but it would be advisable to comment upon it.

249. *Qui; ing—parle, speaking,—roule, rolling*. Surely *qui* cannot be defined by *ing*! An explanation is necessary.

To sum up, the volume is good for very young pupils. For high school students who have to pass Regents or college entrance examinations a fuller appendix, giving tables of verbs and a more detailed treatment of grammar, would add greatly to the usefulness of the book.

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